



Institute
for
Creative
Industries

Institute for Creative Industries - *Design*

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Design Practice and Research at
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: Centre for Design Practice and Research
: The New Designer
: SFC Innovation Voucher Scheme
: International Partnerships

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Our goal is to help creative practitioners, businesses and communities prosper and flourish through accessing the knowledge and expertise of our staff, associates and partners.

Centre for Design Practice & Research

Ian Lambert

Director: Centre for Design Practice & Research

What is design and what are designers? Good design can change lives and improve services within the public, private and third sectors. Designers are creative problem solvers who can make ideas visible and tangible, using a unique set of skills and strategies easily transferable to entrepreneurial thinking, and local authority and community initiative.

As part of the Institute for Creative Industries, the Centre for Design Practice & Research comprises a team of design academics and creative practitioners with expertise in graphic design and branding, lighting design, product and furniture design, urbanism, interaction design, exhibition design, advertising, design ethnography, museum interpretation, moving image design, and architectural and interior design.

The scope of our work extends across design research, consultancy, commercialisation, knowledge transfer, and CPD. We have an established track record of interfacing with industry and working with the public sector on a range of projects involving creative development, idea generation, prototyping and innovation. We have also exhibited our work at London Design Week, The Lighthouse, and the Six Cities Design Festival.

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The Design industry has grown since 2005, in spite of the recession, and industry earnings have increased by £3.4billion. Latest estimates from the Design Council put the overall annual income for the UK design industry at £15billion – we are in an enormously important sector for the British economy, with a wider reaching impact in other industries. Good design and design thinking can provide a competitive edge in your businesses, enhance the usability of your services and be an agent for change in local communities.

We bring a wealth of experience and insight to creative projects and commercial development with access to a wide range of interdisciplinary resources from across our university, including in computing, engineering and business. Small businesses can apply for funding for innovation (see pages 8-9) and knowledge transfer projects. We are interested in working with business, local authorities, the public sector, and local communities in providing creative outcomes to a range of commercially and socially driven projects.

What can design thinking do for you and your organisation? If you would like to speak with us, e-mail ici@napier.ac.uk or call 0131 455 2678.

The New Designer

By Iain Macdonald

(an extract from paper delivered at the Film & Media Conference, London 14th July 2011)

My focus of study is how heritage and digital practices have fused to form hybrid ones in moving image design. Part of this has been to explore what the necessary characteristics of a new generation of designers would be in order to pursue the fusion of these processes. I interviewed several ex-colleagues of mine who worked in the *BBC Graphic Design* department and now *RedBee Media* to find out if these characteristics are still relevant in today's digital world. I believe the arguments explored are just as relevant and pertinent to all design disciplines and should be read universally rather than limited to a narrow focus of graphic design.

The newcomer is usually someone who has been seduced by the energy, the electronic immediacy, the show business connection or the subliminal thrill of knowing that perhaps millions will see his work in a single moment.

(Scott Millar, Head of Design at WCBS New York in Merritt 1987: 14)

When recruiting new designers it is important to make the correct assessment because as Williams warns there are also phases of 'settlement', a normalized working practice, 'in which formerly innovating technologies have been absorbed and only the currently new forms are a threat' (Williams 1983: 133). Today's innovators could be tomorrow's luddites.

Ideas are primary: 'There is a technical expectation, but people are employed for the strength of their ideas' says Ian Wormleighton, Creative Director at RedBee. When there is no technology at hand that is all a designer has to rely on.

What are their skills today? Traditional skills of drawing, skill and knowledge of typography and lettering are just as relevant today as in 1954. Now technical expertise is no longer situated with film opticals and preparing artwork for camera, but with digital desktop software such as Adobe Illustrator, Photoshop, After Effects and Final Cut. Despite the heavy reliance on digital production techniques there is still value in the dexterity of drawing skills. 'The best people we have are really good crafts people who can draw. You could take away their Mac and they could still create something'. But it is recognised that with the redundancies some valuable experience was lost: 'we have lost some of the filmic skills that older experienced designers had' says Wormleighton.

What will they need for tomorrow? Attitude is key, as they will need an ability to adapt and change to new technical innovations and processes, while nurturing and practicing

their craft skills. For Jane Walker, ex-Creative Director at RedBee and BBC Graphic Design ‘an understanding of your audience, good hands-on skills, great presentation skills – not necessarily slick but unique, crafted, passionate, articulate – you need to help your client to understand the relevance of your ideas’. Presentation skills are more critical than ever.

Today a graphic designer divides a project pitch into 3 equal phases: strategy, designing, preparing the presentation. It needs discipline to stop the creative work when you are exploring a creative seam, because you need to be able to prepare the presentation... Now we're looking for people who are more personable, who can sell themselves as well as the creative work.

(Wormleighton interview 2010)

While it has already been argued that new technology allows for more individual expression, both Wormleighton and Walker believe that new designers must also be more collaborative as well as ‘self sufficient’.

There's no room for a brilliant recluse, you've got to be a team player, not a lone ranger like in the old days. Brand identity is team based, account directors, strategic planners, producers and the design team.

(Wormleighton interview 2010)

For Walker she believes:

...they need to be plugged in to what is going on in the world around you - in all creative industries and beyond. Stay true to yourself – be original (hard but necessary). And most importantly great ideas – be open collaborative inquisitive and generous – share your thinking and build on it with others from different disciplines.

(Walker interview 2010)

How do the new younger designers mix with older ones?

Older designers are always catching up with technology but are great with ideas. New guys go straight to production before crafting an idea. So the best way is to mix them together in teams where they cross-fertilise and learn from one another.

(Walker interview 2010).

There may well have been room for more solitary brilliance in traditional tv graphic design, before the digital revolution, but Walker insists that analogue technology and traditional artistic skills have a role in today's tv graphics industry: 'more than ever - as reaction against virtual creation – touched by human hand, personal, tactile, quirky, unique'. A hybrid of digital and analogue skills are therefore essential to the future of design. Looking back we can see how have designers changed. Lettering artists, Letraset designers, paintbox jockeys, Mac whizzkids: each generation has something of the past, but those that thrive are those that embrace the old and the new.

Preparation for that starts at art college and universities where the range of media platforms is increasing and the traditional design boundaries are blurring. Jeff Conrad, ex-Head of Design at RedBee says:

This can mean that the design skills covered in a course are wide and varied. Many graduates have multi-platform skills, but not the depth of knowledge they'd have from studying just one discipline. The training curve for motion graphics can be steep when graduates join us.

(Conrad in Computer Arts 2006).

Within the profession and some academics there has been a call to return to the basics. The leading designers of the 60s to the 90s, like Martin Lambie-Nairn all had a modernist training (Lambie-Nairn 1997). Lupton (2008) argues that the modernist Bauhaus approach has still a role to play in academic design teaching. The Bauhaus saw that art and design were being transformed by technology, yet their ideas remained humanistic. Design could not be reduced to its function or to a technical description.

Many new styles have appeared, often dictated by the software of the moment. Designers are still seduced by form, but the medium is reaching maturity and there is a call for a return to basics. This does not equate to reductive aesthetics; it means beginning with a concept and building a solution from that, block by block, pixel by pixel.

(Woolman 2005: 6)

Today we embrace a pluralist approach that accommodates the sleek and perfected solutions but also the sublime accidents, the contaminated and the hybrid. As the purpose of televisions and computer screens overlap and merge a new term of 'motion graphic design' is perhaps a better description of television graphic design,

which must now embrace online platforms. Pite leaves us with an optimistic message for those willing to learn, one that is applicable across all design disciplines:

Motion design thrives on innovation and exploration. The medium as it exists on the Web is in constant flux, with software offering increasing sophisticated motion techniques. Designers who express concepts through emotion and motion take on a tall task, and are a different breed of cat. The characteristics of a successful motion designer are driving curiosity, flexibility, adaptability, and the courage to say, "I don't know how to do that...but I'll find out."

They also understand that taking on the risk of failure is a powerful learning tool.
(Stephen Pite, *The Digital Designer* 2003: 299)



'Beltane' by Susana Fernandez 3rd Year BDes (Hons) Graphic Design

SFC Innovation Voucher Scheme

Funded collaborations with small and medium sized enterprises (SME).

The SFC Innovation voucher scheme provides funding of up to £5000 for SMEs to access expertise and work with universities in the development of new products, services and processes that will benefit the business, university and Scottish economy. We have recently undertaken two such projects, providing assistance with the design of new products and services with local SMEs.

Edinburgh design firm *With Kerlaff* worked with Ian Lambert in researching the potential for the use of exhausted whiskey barrel staves, an abundant industrial by-product, in the design of promotional materials for the Scottish Malt Whiskey Industry. This exploratory project resulted in the development of new manufacturing and fabrication processes and the production of exciting forms of packaging and display (see opposite).

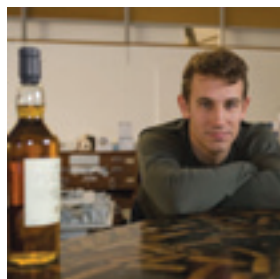
The challenge with barrel staves, always made from oak, is that they are bent and within a set dimension. This limits the use, but where there are constraints, there are also opportunities.

At the start, the staves were sliced lengthways into thin strips and used to form flat sheet composite panels. The process of cutting and reforming the staves evolved into casting new forms, leading to the development of display cases and a tasting table.

These new products will be used by *With Kerlaff* to diversify their client base and extend their partnership with the university.

Scott Gowans has been leading a project with Recycle Fife, in association with First Port in the development of portable urban planters for the production of food crops on a commercial scale. The planters will be made from recycled plastic, and, using composted waste, are aimed at reducing transportation and exploiting inner city sites where the existing soil may otherwise be contaminated. Recycle Fife have used the innovation voucher to access our expertise and creative approach to problem solving in the development of a new product and service (pages 24-25)

For more information in the SFC Innovation voucher scheme visit:
www.interface-online.org.uk



Paul Kerlaff of *With Kerlaff*

Ecole Superiere Design Nantes Atlantic

Ontario College of Art & Design, Toronto

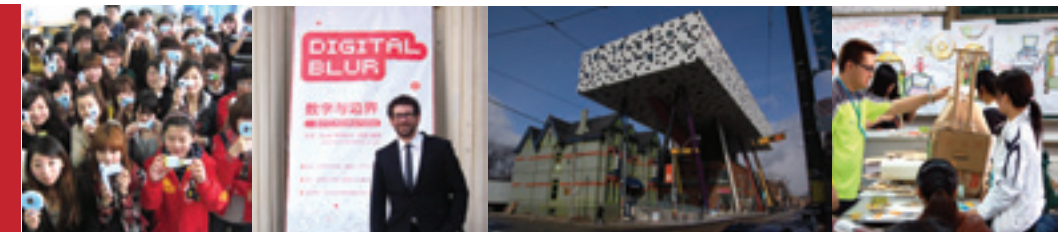
Ryerson University, Toronto

Denver College of Art and Design

An International Focus

We have many international partnerships for both teaching and research that enrich learning and broaden our outlook. We are members of Cumulus (the International Association for Colleges and Universities in Art, Design & Media) and support a number of student exchange programmes, with our tutors regularly teaching overseas





Ian Lambert

Director: Centre for Design Practice & Research
Subject Group Leader: Art Design & Communication
Programme Leader: MA/MDes Design

Ian has worked in design education for over 20 years, while concurrently working as a designer. He has taught at Edinburgh Napier University since 2001 and is the subject group leader for Art, Design & Communication, and Director of the Centre for Design Practice & Research.

He has recently completed a project with Edinburgh based designer Paul Kerlaff, funded by the SFC Innovation Voucher scheme, exploring the use of exhausted whisky barrel staves for marketing materials (see page 8-9). He is also working on furniture design projects for retail and sustainability, and has exhibited work at London Design Week (2005, 2006), the Lighthouse in Glasgow (2006) and the Six Cities Design Festival, Scotland (2007). In addition to his current practice, he is interested in knowledge transfer and consultancy projects for design, sustainability and design education.

Ian has developed international partnerships in Europe, China, North America and Australia. He teaches regularly in China and is an external examiner at the Domus Academy in Milan, and at Accademia Italiana at their Florence and Bangkok Campuses.

Ian is a Fellow of the Higher Education Academy and Teaching Fellow within the University, and has published several papers on design pedagogy. He is also a Fellow of the Royal Society of Arts.

Current and Recent Research Projects

“Whiskey Staves in Design”
Funded by: SFC Innovation Voucher Scheme
Partners: Paul Kerlaff (With Kerlaff)

Examples of Ian Lambert’s work can be viewed at www.ianlambertdesign.com

Exhibitions & Events

2007 Design Fairground at Six Cities Design Festival, (with Glass Box)

2006 Zzzzap Lights at “Designers Block” (London Design Week)

2006 Flipper Chairs (Mk II) at The Lighthouse, Glasgow

2005 Flipper Chairs (Mk I) at “Designers Block” (London Design Week)

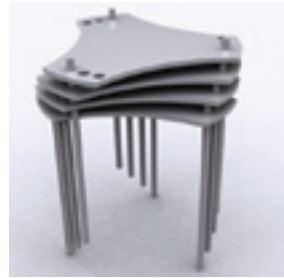


Publications

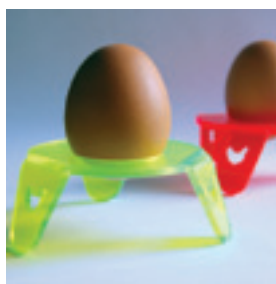
(2010) “Projects For Multi-Disciplinary Teams: Engaging Students Across Design Disciplines In A Shared Undergraduate First Year Curriculum – Cumulus Conference, Genk



(2009) “No Translation – Using Image to Transcend Verbal Language Barriers” – Cumulus Conference, Melbourne (isbn: 978-1-921426-52-0)



(2006) “Pencils Don’t Crash”, 4th Engineering and Product Design Education Conference, Salzburg (isbn: 0-9553942-0-1),



(2006) “Teaching Sustainability & Design in Higher Education”, 3rd CLTAD Conference, Lisbon (isbn: (book) 0-954139-5-7; isbn: (cd) 0-954139-6-5)



(2005) “Sustainability, Design and Branding in the Developing World”, 3rd Engineering and Product Design Education Conference, Edinburgh (isbn: 0 415 391180)



Myrna MacLeod

Programme leader, Graphic Design, BDes (Hons)
Senior lecturer/ Lecturer, BDes and MA/MDes

Myrna MacLeod has worked in the Creative Industries in the UK and USA since the late 80's . Having originally studied to post graduate level as a 3D designer, Myrna continued her studies in Graphics after working as an intern in the advertising industry, and went on to work as an editorial / graphic designer in London, Glasgow and Baltimore in the USA.

Myrna now heads up the Graphic Design programme, where the emphasis is on pushing study to the very edges of the subject, forging an interdisciplinary approach with other design genres, especially 3D and large scale installation.

Through business innovation and knowledge transfer networks, recently, Myrna has worked, on a consultancy basis with SME's and not for profit organisations on re-branding, identity and product development, this has often involved students in the process, leading to new identity solutions and the creation of 'Ideas Banks' for the organisations, a vast range of usable graphic material, specifically developed for them.

Due to the success of the above, a new project is developing with Audit Scotland, who seek to re-iterate the data offered in their public reports, utilising current trends in Data Visualisation, in order to create more public engagement with the information.

In the future, Myrna hopes to develop this approach, and work with new partners on a consultancy basis, developing dynamic identities and 'Ideas Banks' which many organisations have already benefited from.

Current and Recent Research Projects

'Hidden City'

A re-iteration of Glasgow Necropolis, with partners, Glasgow writers, and public participation. Book / Exhibition 2012/13.

'Towards a Poster Culture for Scotland'

Exploring the poster in Scottish Culture. With ESAG Penninghen, Paris. Exhibition 2012/13.

'FUTURA' a development of 'Uppercase'

Playful, flatpack bookcase / useful graphic sculpture, with Colin Malcolm. Useful graphic sculpture, towards a range of products.

'Ideas Banks'

Creating dynamic identities for SME's and not for profit organisations, as consultancy, utilising student design thinking.

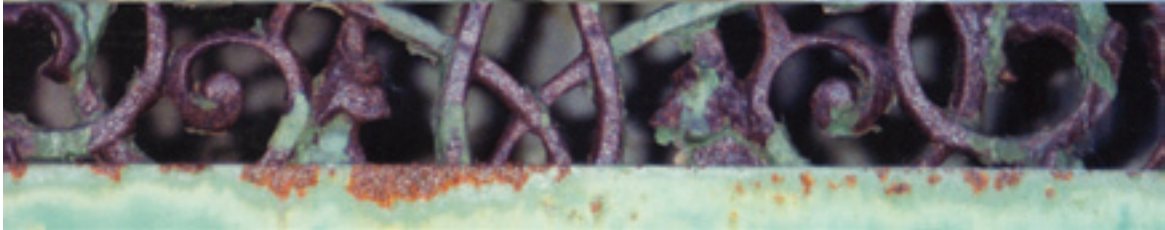
Recent partners:

Scottish Historic Buildings Trust.
Inquisitive Systems.
Belhaven Fruit Farm.
Audit Scotland.

The Teran Foundation, Mozambique.

'From Nothing'

Identity and networking for a unique, Africa based charity.



Richard Firth

Programme Leader Product Design BDes (Hons)

Richard Firth is Programme leader for BDes (Hons) Product Design. He began his professional product design career in 1991, working on airport furniture systems for BAA, and products for the medical and consumer markets. Interested in working across disciplines, Richard moved into exhibition design consultancy where he worked on heritage projects for Eilean Donan Castle, Edinburgh Castle and Historic Monuments Northern Ireland.

Richard established his own heritage and interpretation practice (1997 -2010), completing work for The National Trust for Scotland's David Livingstone Centre and Newhailes House. The practice broadened its portfolio to deliver projects in the marketing and advertising sector offering a complete design and build service. In June 2010 the practice completed the interpretation, design and Installation for Dunblane Museum.

Richard joined Edinburgh Napier University in 2003. He is interested in using design thinking and improvisatory working processes to further his research in Dyslexia, Synaesthesia and Autism syndrome and creativity. An advocate of craft, making and drawing, Richard has published works on integrating traditional and digital design skills.

Richard has established strong collaborative links between industry and the Product Design programme, and has continued to develop new and existing exchange agreements with educational institutions in Australia, China and Europe. Richard teaches regularly in China and Norway.

Richard is currently preparing an application for PhD by publication.

Exhibitions & Events

2007 Design Fairground at Six Cities Design Festival - 'Peep show'- film installation.

2007 3D Edinburgh at Six Cities Design Festival - Ceramic lighting (with Laura Campbell)

2006 'Cast' - Ceramic Lighting collection at "Designers Block" (London Design Week)

2006 'Huic' - Furniture range at The Lighthouse, Glasgow

2005 'Huic' - Furniture range at "Designers Block" (London Design Week)

Publications

2011 'Looking East, learning through Art and Design processes' The Centrality of Art, Design and the Performing Arts to Education. iJADE Conference 2011, Chester (with Iain McDonald)

2009 "No Translation – Using Image to Transcend Verbal Language Barriers" Cumulus Conference, Melbourne (isbn: 978-1-921426-52-0) (with Ian Lambert)

2006 "Pencils Don't Crash", 4th Engineering and Product Design Education Conference, Salzburg (isbn: 0-9553942-0-1). (with Ian Lambert)



- 1 Dunblane Museum
- 2 Eilean Donan Castle
- 3 David Livingstone Centre

Susie Henry

Programme Leader and Lecturer MSc Creative Advertising

Five times winner of the coveted D&AD Pencil, Susie has over 30 years of experience at the heart of British advertising.

After graduating from Goldsmiths, she joined a small London agency. Working in “the testosterone-fuelled creative department” she got lucky when a brief came in for a disposable nappy. Not one for the lads it seemed.

Moving on to Doyle Dane Bernbach, she penned the advertising line “We won’t make a drama out of a crisis”, which changed the face of insurance advertising.

Susie was the first woman to work on a beer campaign and the first woman creative director with her name on the door of a London advertising agency.

She went on to join Saatchi & Saatchi, where she was appointed to the board and continued to work for the company as a creative consultant after moving to Edinburgh.

Susie has originated multi-media campaigns for major advertisers including Whitbread, C&G, Puma and the Government’s high profile Drink/Drive campaign.

Her work has been showcased at the IPA and D&AD exhibition of Women’s Work. She has been a regular member of the D&AD jury, and is a contributor to The Copy Book - D&AD’s definitive guide to copywriting.

Born into an advertising family, her father was one of London’s ‘Mad Men’, at a time when creative campaigns were signed off over a dry Martini and Procurement hadn’t been invented.

She has also been honoured at an awards ceremony at London's Guildhall, in recognition of her 'outstanding achievement in the communications industry'.

Susie now focuses her energies on growing the next generation of creative talent on the MSc Creative Advertising at Edinburgh Napier.



Euan Winton

Programme Leader Design and Digital Arts BDes (Hons),
Lecturer Interaction Design MA / MDes

Euan Winton has been working in the Creative Industries and in particular those concerning digital design since mid 90's. His career coincided perfectly with the public emergence of the internet. Firstly through an apprenticeship and then later by leading a studio Euan has had real first-hand experience of how the web and indeed the digital world has evolved.

Euan now heads up the programme in Design and Digital Arts, though this is not solely his specialist area. He is also a qualified 3d designer who regularly crosses, merges and clashes disciplines with each other through practice, research and teaching.

Euan is interested in the border crossing nature of design today and the opportunities this affords digital creativity. He is not fixated by the original shackles; screen, keyboard and mouse of more traditional digital practice, instead he looks to explore 'digital' through its continual permeation of life, art and design with particular influence placed on experiential possibilities.

Euan's research regularly engages interaction and public participation and is increasingly involved with the notion of co-design. He enjoys collaborative research with colleagues and partner institutions and regularly works with government agencies in areas ranging from environmental issues and housing through to social networks and future-scaping.

Euan hopes to further explore his interests in design relating to performance, sound experience and fashion through future projects.

Current and Recent Research Projects

"We are all Designers"
AHRC Research Network
Partners: Northumbria University and the Royal College of Art.

Remodelling Home
Scotland's Housing Expo public education through participation.
Partner: A. Milton, Heriot-Watt University

International Students
HEA (C-SAP) International Student Resource

Social Technologies Study
AHRC 'New Media for a Digital Economy'. Investigating design practice and the impact of Web 2.0.
Partner: Prof. P. Rodgers

Product Scotland
AHRC Research Network.
Worksops in current thinking and future projections in technology mediated product design.

'Our Environment, Our Future'
Scottish Parliament: participatory exploration in to national youth views.

Exhibitions & Events

- 2011 Remodelling Home, Lighthouse, Glasgow
- 2010 Remodelling Home: Scotland's Housing Expo, Inverness
- 2009 This Happened, Edinburgh
- 2008 'Our Environment, Our Future', Scottish Parliament, Edinburgh
- 2008 Product Scotland. Various, Scotland.
- 2007 Design Fairground and Haunted House, Glassbox, Six Cities Design Festival, Edinburgh
- 2007 Remodeling Scotland, Six Cities Design Festival.
- 2006 Floor, Wall, Ceiling, Glassbox, "Mise en Scene" Designersblock, London
- 2005 TLC. "Furniture of the Street" Glassbox, Designersblock, London
- 2004 Film 'Inspiring Designers'. Lighthouse, Glasgow

Audience participation images from Remodelling Home at Scotland's Housing Expo

Publications

- 2011 Remodelling Home, Milton & Winton
ISBN: 978-1-905061-02-0
- 2011 Remodelling Home Design Principles & Practices: An International Journal.
Volume 5, Issue 4
- 2010 Product Scotland "Design Thinking" – A Critical Analysis, P.Rodgers and E.Winton. EPDE
ISBN: 978-1-904670-19-3
- 2009 Little Book of Big Ideas – DESIGN by P. Rodgers (Contributed five chapters covering; Verner Panton, Joe Colombo, Joseph Hoffman, Achille Castiglioni and Michael Graves)
ISBN 978-1-408-10630-3
- 2008 Product Scotland
ISBN 978-0-9558468-0-9
- 2007 Claystation – Remodeling Scotland A. Milton and E.Winton
ISBN 1-905061-11-0
- 2006 Glassbox - Floor, Wall Ceiling
ISBN 978-0-9554107-0-3
- 2005 Glassbox – TLC
ISBN 0-9547836-6-2
- 2004 Inspiring Designers, by P.Rodgers (Researcher & Designer)
ISBN 1-904772-00-5



Mick Dean

Lecturer Graphic Design BDes (Hons)

A multi-award winning designer, including Scottish Designer of the Year, and Scottish Design Consultancy of the Year, Mick has worked in the industry for more than 25 years as a creative director. Mick is the founding creative director of Various Creative and brings a wealth of talent and experience to our team. He also founded Pure as the creative director (1992-2004), and worked at Tayburn as design principal from 1986 to 1992.

More information on Mick's professional design work can be found at www.various.uk.com

Selected awards

2011 Scottish Design Awards: Commended - Best Craft; Commended - Best Stationery
2010 Scottish Design Awards: Commended - Best Corporate Identity
2009 Scottish Design Consultancy of the Year: Winner - Client Satisfaction Survey / Scottish Design Awards: Commended - Best Corporate Identity
2008 Scottish Design Awards: Winner - Best Craft / Scottish Design Consultancy of the Year: Second - Client Satisfaction Survey
2007 Finalist - Scottish Designer of the Year / Scottish Design Awards: Winner - Annual Report; Commended - Stationery
2006 Finalist - Scottish Designer of the Year / Scottish Design Awards: Commended - Stationery
2005 Consort Royal Awards (UK): Bronze Award - Annual Report
2004 Finalist - Scottish Designer of the Year / Heist Awards (UK): Gold Medal - Website Design & Build
2003 Finalist - Scottish Design Consultancy of the Year
2002 Finalist - Scottish Design Consultancy of the Year
2001 Cream Awards Scotland: Best Corporate Identity; Best Item of Direct Mail nomination / The Spicers 2001 Show (International): Winner - Annual Report / Scottish Design Awards: Best Item of Direct Mail; Best Annual Report Commendation / Scottish Design Consultancy of the Year: Second Place; Winner - Best Piece of Work
2000 Wiggins Teape Creative Link Awards (UK): Best of Best - Design Paper & Print Focus
1999 Scottish Designer of the Year - Overall Winner / Scottish Design Consultancy of the Year: First Place / European Design Annual (International): Certificate of Excellence

boats
in the harbour.
HOOKER

on the corner,

naked
guy in his flat
who is EITHER a

flasher

or just doesn't
realise we can

in

fix

staggering home at 10am.
some partygoers at the famous herando's coffee shop.
a queue of taxis at the famous herando's coffee shop.
a junkie looking for his first
the opera house and some of the harbour bridge.
the sun RISING over the heads and settling on william street.
lightning over bondi beach.
the skyscrapers of north sydney.

Scott Gowans

Programme Leader Interior Architecture BDes (Hons)

Scott is an academic and practicing Architect who operates across a wide range of design disciplines. Prior to arriving at Edinburgh Napier University in March 2003 he taught architecture and design at the University of Dundee and the University of Lincoln over a 15 year period.

Submitted in Unit of Assessment 30 of the 2008 Research Assessment Exercise with a diverse research portfolio Scott's continuing research endeavours can be characterised by three concurrent streams of investigation; the testing of studio propositions through their translation to built projects, the publication and exhibition of studio-based and practice-based work, and further engagement with Knowledge Transfer Partnership opportunities. Research outputs to date include international exhibitions of design work, book chapters, and numerous peer-reviewed papers and research-related outputs.

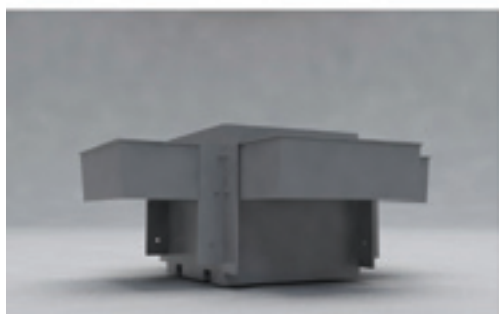
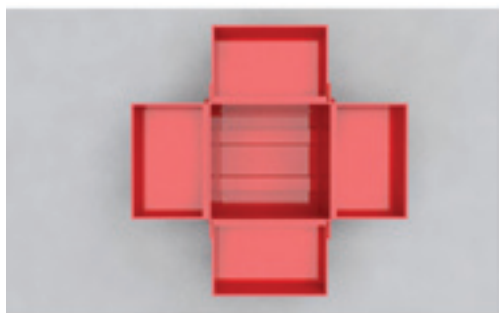
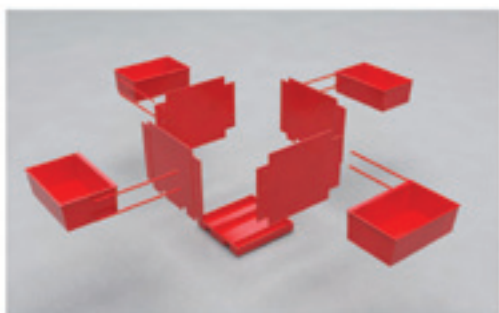
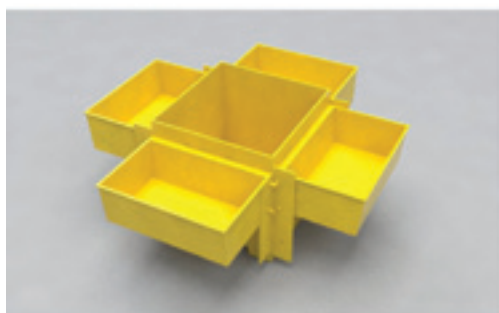
To further his endeavours Scott has established a design partnership in order to promote legitimate links between the teaching of design, design research and design practice.

His practice/research activities to date have also allowed him to develop multidisciplinary collaborations and an extensive international network of research contacts.

Current Research Project

Modular Planter

The modular planter originated as a proposal through discussions with Social Enterprise funding body FirstPort Edinburgh. The project aims to address issues of national self-sustainability in food production and the establishment of community-based networks and skills development programmes. It will have application in both industrial-scale and domestic-scale contexts. The project is being realized in association with SME partner Recycle Fife; a social enterprise organisation that possesses extensive expertise in the field of recycled plastic waste. The collaboration aims to build upon the company's existing expertise and to expand their current operations by developing an in-house manufacturing capability.



Malcolm Innes

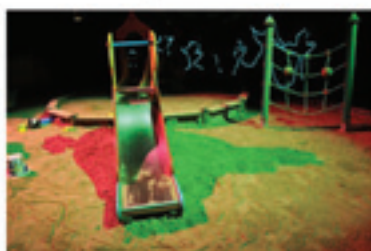
Lecturer Design and Digital Arts BDes (Hons),
Interior Architecture BDes (Hons)
Lighting Design MA / MDes

Malcolm Innes has 20 years of professional experience working with light. Having worked at a senior level in two of the UK's leading architectural lighting design practices, Malcolm has an extensive range of industry experience ranging from creative lighting for music videos and live events through to city scale lighting masterplanning, lighting for Madrid airport, the iconic Burj Al Arab Hotel and Jumeirah Beach Resort in Dubai and the Grand Mosque in Abu Dhabi. Malcolm considers himself very lucky to have worked on the lighting design for three RIBA Stirling Prize winning projects.

Since 2004, Malcolm has been running his own practice and combining teaching, lighting design and light art projects which included, in 2007, a large scale temporary light and sound trail in the Cairngorm Mountains for the Forestry Commission Scotland. He has presented papers on his approach to light in the built environment and light art and architecture in Dubai, Copenhagen, Sweden and the UK.

Malcolm was a founding force in the creation of the first International Lighting Educator's Summit which was held in Milan in April 2011. He remains involved in the drive to create international standards for architectural lighting education.

Current research interests include a study into the perception of brightness at low light levels in museum environments; using digital projection to create new interpretation opportunities for historic artefacts and using our physiological response to light and colour to improve teaching environments.



Dr. Kirstie Jamieson

Lecturer in Design and Urbanism and
Design Research

Kirstie leads the Critical and Contextual Studies modules for both undergraduate and postgraduate design programmes engaging students in research practice in issues of urbanism and design.

With a background in theatre, film and curation Kirstie has developed a distinct research portfolio surrounding issues related to the creative economy and the city. Awarded her doctorate degree in 2008 for her thesis *Revelling in Policy: Between Cultural and Administrative Festival Imaginaries* she has continued to develop her research of Festival Cities and the creative economy. Most recently, her research has focused on the viral spread of urban cultural models of temporary performance space and an emergent playful urban design idiom. Kirstie's urban ethnographic research has been used in policy development, funding application and urban planning in both Scotland and Finland.

Since the completion of her Ph.D. her research interests have included design issues surrounding public space in Scotland with a view to leading research projects that question the shifting structures, technologies and roles of urban amenities.

In addition to her academic research Kirstie has spent ten years providing consultancy and research expertise to public and private sectors leading interdisciplinary teams in curation, cultural interpretation, urban policy and performance.

Project Management and Consultancy 2005-2011

National Trust For Scotland
Qualitative Research for Visitor
Attractions: Interpretation Audit

Edinburgh Festival Fringe
Urban Research Report: Creativity
and Festival Space in UK's
Competitive Cities

Scottish Centre For The Book
Research Associate and Curator:
Bound For Glory

Helsinki Film Festival
Report: Urban Identity and
Festival Space

2010-2011 Conference Papers and Publications

Designing Unesco Culture:
Internationalism and the Global
Imagination
Crossroads in Cultural Studies
Conference, Hong Kong 2010

Mobile Urbanism and Techno-
cosmopolitanism
European Urban Research
Association: Cities Without Limits
Conference 2011, Copenhagen

Internationalist Urban Imaginaries
and 'Creative' Global Geographies
European Urban Research
Association: Cities Without Limits
Conference 2011, Copenhagen

Viral Urban Utopias
Spaces and Flows 2011, Monash
University, Prato

Jamieson, K. (2011) Creative
Industries: A Discourse of
Internationalism and the Global
Imagination. *International Journal
of Cultural Studies*, vol. 15 (4)

Jamieson, K. (2011) Techno-
cosmopolitanism: Between
Cultural and
Administrative Imaginaries. *Space
and Culture*, vol. 16 (3)

Jamieson, K. (2012) Revelling
in Policy: Viral Urban Utopias.
*Spaces and Flows: An
International Journal of Urban
and Extra-Urban Studies*, vol.
1 (1)

Iain Macdonald

Lecturer in Graphic Design BDes (Hons), MA/MDes

Iain Macdonald has over 20 years of creative industry experience as a television graphic designer including at the BBC where he was nominated for a BAFTA. He has also worked as a freelance film director and photographer. He is currently working on his PhD researching how heritage and digital practices have fused to form hybrid ones in moving image design.

In 2007 Iain went back into education as a mature student to gain an MA Art & Design in Education at the Institute of Education following a PGCE Art & Design. This led to a research interest in art and design pedagogy and Iain sits on the Curriculum Board of the National Society of Art & Design Education (NSEAD), which has actively been lobbying Government on art and design education issues.

With experience and a perspective across not only industry but also higher and secondary education, Iain writes and campaigns for purposeful and meaningful engagement with moving image design. He also seeks to develop closer links between industry and education; not only preparing new talent for employment but also ensuring professionals develop their own skills.

Rather than be seduced by any orthodoxy, digital or otherwise, Iain takes a pluralistic approach that seeks to exploit digital media through an expression of heritage practices- that is techniques and processes that are analogue and involve the use of our hands.

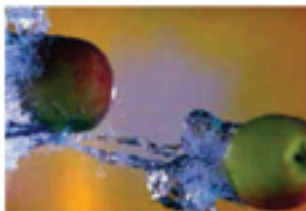
Publications

2011 'The Changing Technological and Commercial Environment for BBC Graphic Design'. Film & Media Conference 2011, London

'Why Throw the Negs out with the Bathwater?' The International Journal of Art and Design Education
ISSN: 1476-8070

'Moving Image, Shifting Positions, Varying Perspectives: Altering the Focus of Teachers' (with A. Ash and L. Bishop)
Media Education Research Journal 1.2
ISSN: 2040-4530

'Shifting the Focus' (with A. Ash) iJADE Conference 2010, Liverpool



Will Titley

Lecturer in Product Design BDes (Hons)
Interdisciplinary Design MA / MDes and
Interaction Design MA / MDes

Will Titley is a lecturer in Product Design and Urbanism. His research practice focuses on the relationship of designed artefacts within an urban landscape. This work has several facets ranging from an investigation into the urban impact of UNESCO's Cities of Design program, to examining how the cities are perceived in his collaborative project, "Human Traces in Urban Spaces". (www.urban-traces.org) He has held many roles in the design and innovative technologies industry before taking up his current role at Edinburgh Napier University.

One of his former positions was as Director of Design for Adshel Inc where he worked on international street furniture design and implementation projects. Some of these included collaborations with Architect Richard Meier and also with Ken Grange of Pentagram whose work formed the retrospective exhibition "Making Britain Modern" at The Design Museum, London (2011). Will's research fuses his professional past with and current interests in order to create insightful, investigative and applicable research.

Current and Recent Research Projects

'Human Traces in Urban Spaces' is the collaborative framework within which Will Titley's current research is taken. The project has resulted in several papers including:

2011 Human Traces in Urban Spaces, Fifth International Conference on Design Principles and Practices. Rome.
Titley/MacDonald/Strickfadden.

2011 'Looking at UNESCO's Cities of Design' program and it's affects upon global urban environments within a design practice and a wider internationalist frame work, Track 6, Darmstadt. Titley/MacDonald

Exhibitions & Events

2008 Design of XP chair for
Outgang. (featured below)
Exhibited at the Glasgow
Lighthouse 2008

2006 Floor, Wall, Ceiling,
Glassbox, Lighthouse, Glasgow

2006 Floor, Wall, Ceiling,
Glassbox, Designersblock,
London

2005 TLC. Glassbox,
Designersblock, London



Above:
XP Chair Exhibited

Right from top:
Land Mark Shelter (Ken Grange)
Land Mark Bench (Ken Grange)
Urban Traces
Bench 1
Chair 1, table 1 (TLC Project)

Publications

2009 Urban Landscapes, The
Future of Street Furniture
Design and its Implementation
in Cities. Lisbon, Portugal Titley/
MacDonald.

2008 [Cu:] “emptiness” Resetting
Design - A New Beginning,
Cumulus Kyoto, Japan. Titley/
MacDonald.

2007 Distributed Design
Studio-Evaluation of Three Way
Collaboration, Bohemia, Lauche,
Badke-Schaub, Langeveld,
Wilson, Connor, Titley.

2007 Outcomes From a
Distributed Design Studio,
Bohemia, Lauche, Badke-Schaub,
Langeveld, Thompson, Wilson,
Connor, Titley.

2007 Case Study Through Role
Play and its Effects on the
Learning Experience, EPDE
Conference Newcastle. Titley

2006 Designing with TLC.
Wonderground, DRS Conference
2006, Lisbon, Portugal. Titley,
Milton

2006 Designing Educators – The
TLC Project. EPDE Conference.
Salzburg Titley, Milton

2005 Subverting the Modular
Structure EPDE Conference,
Edinburgh. Rodnes, Hepburn,
Titley, Goodlet



Brian Williams

Lecturer: Creative Advertising, Design and Art Direction

Brian's experience in the advertising and design industry spans over thirty years. After graduating from Leicester Polytechnic and spending his formative years in London at a global top twenty ad agency he moved to Scotland in 1985 where he has held Art Director, Head of Art and Creative Director positions. Brian was also a founding partner of his own agency.

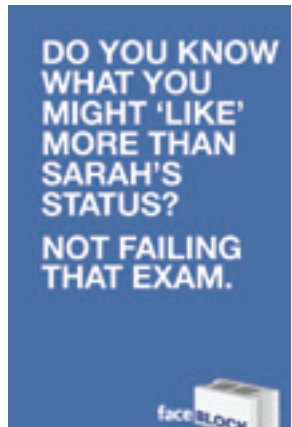
He has created effective work for practically every business sector with some of Scotland's leading ad and design agencies and as an independent creative consultant.

As a creative resource to the Scottish Advertising industry with a variety of marketing companies and clients Brian's consultancy, Artisan, is responsible for creative concepts, scriptwriting, copywriting, visualisation, origination, artwork and production of marketing material in many forms and across many communication channels including corporate branding, logotypes, TV and radio commercials, leaflets, brochures, press ads, posters, point-of-sale and websites.

Over the years he has won many accolades including Roses, British Television, New York One Show and D&AD awards. But the biggest thing he is always most proud of is producing work that works,

Brian has taught at Edinburgh Napier for the past three years.

A selection of his work can be viewed at www.artisanscotland.com



MA / MDes Design

MA / MDes Design [Digital Arts]

MA / MDes Design [Graphics]

MA / MDes Design [Interior Architecture]

MA / MDes Design [Interaction]

MA / MDes Design [Lighting]

MA / MDes Design [Product]

MA / MDes Design [Sustainability]

MA / MDes Design [Urbanism]

MDes Interdisciplinary Design

This forward thinking programme suite embraces the increasingly multidisciplinary activities of the design profession and contemporary creative practice, while concurrently allowing you to refine and enhance skills within a specific design discipline.

At the outset of the programme you will develop and apply a range of research methods in redefining your own design practice and creative outlook. In pathway modules you will further develop specific design skills which will inform and enable highly developed outcomes in your self-directed major project work. This will also allow you to collaborate and make professional contacts with practitioners from other areas, including those in engineering, the built environment and computing. You also have the option of taking an MA or MDes award, depending on whether you complete a dissertation or design project report in trimester 3.

We are not aiming to educate “generalists” but what Tim Brown describes as “...specialists with a passion and empathy for people and other subject areas”. This kind of individual is described as “T-shaped”, where “...vertical specialist depth developed through mainly undergraduate qualifications, is complimented by the horizontal appreciation and understanding of other disciplines and professional contexts.”

The major project allows you to create and develop design outcomes within your own area of interest and further enhance your subject specific skills and knowledge with specialist tutors.

We have a strong studio culture supported by our multidisciplinary staff team of academics and industry based practitioners. You will be able to develop creative, professional, strategic and contextual knowledge and skills and apply design thinking to a range of creative outcomes and design interventions.

The programme is offered as one year full time (three trimesters) or two years part-time (six trimesters with extended period for your dissertation/project report)

How to apply: You will have a relevant undergraduate degree or evidence of significant industry experience in an appropriate discipline. All candidates are interviewed with a portfolio of creative work or technical/business projects. Applicants from overseas can be interviewed by teleconference with an online portfolio. For more information visit www.napier.ac.uk/courses



MDes Interdisciplinary Design graduate, Andy Murray won a prestigious D&AD student award, presented by Matthew Hilton in 2009 for furniture design. The Sea Defences still evident around much of the UK coastline inspired the units and name of this modular system which is now in production. Visit www.andymurraydesign.com



The Urban Box

Mark Benstead , MDes Interaction Design
Gavin Henderson MDes Interdisciplinary Design

The Urban Box was one of four designs short-listed from around the world for the HI-MACS Design Competition 2011, which took an outdoor theme. HI-MACS prototyped Mark and Gavin's design and exhibited it at 100% Design in London, in September, as part of London Design Week.

Institute of Creative Industries

Our goal is to help creative practitioners, businesses and communities prosper and flourish through accessing the knowledge and expertise of our staff, associates and partners.

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